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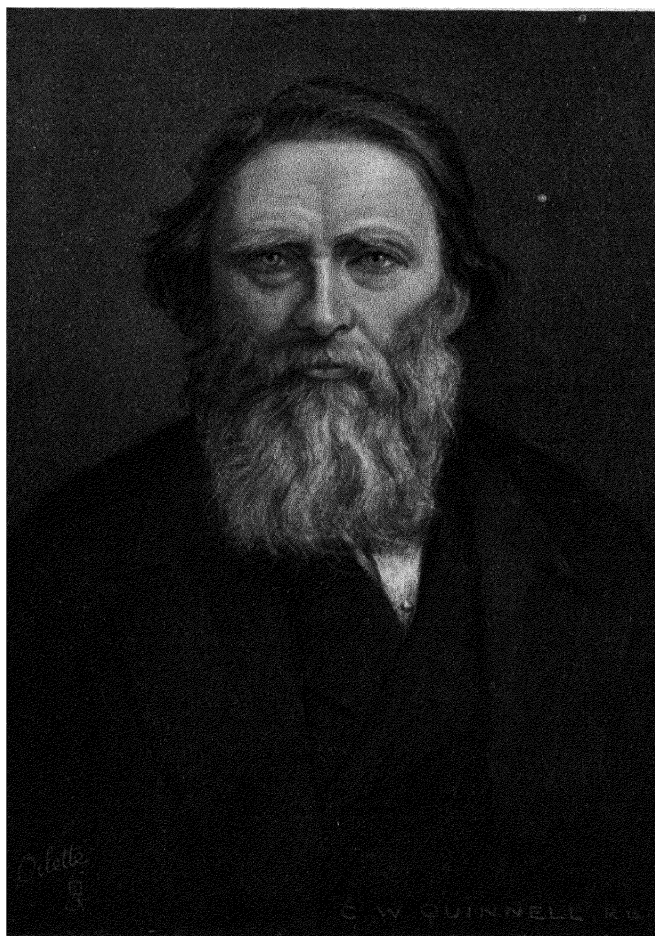
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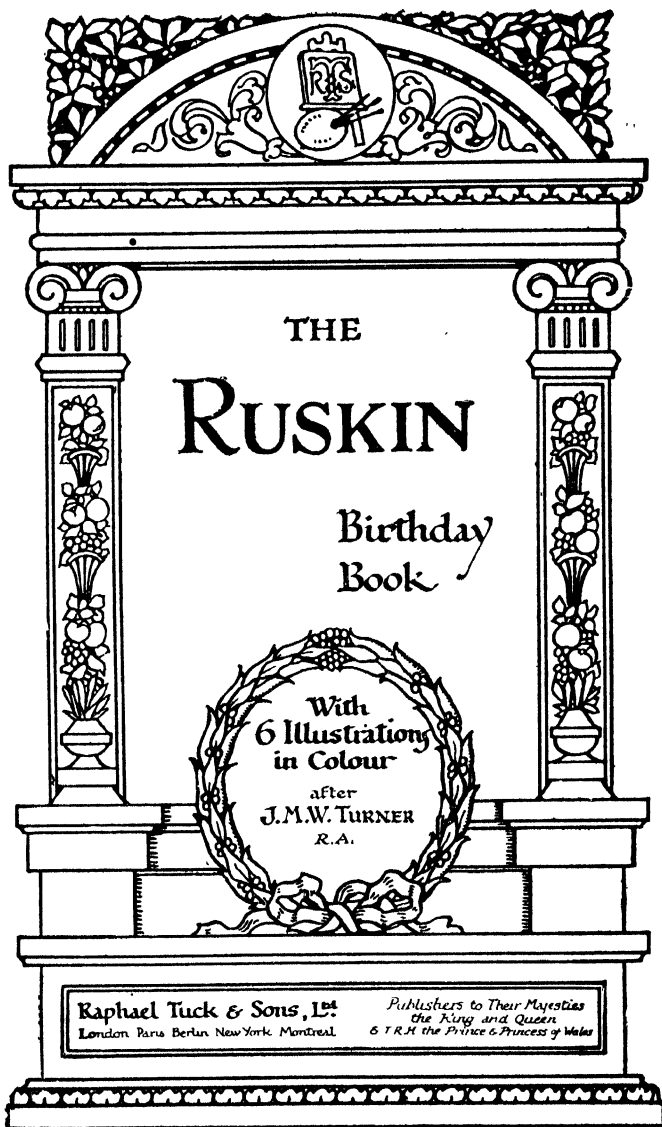






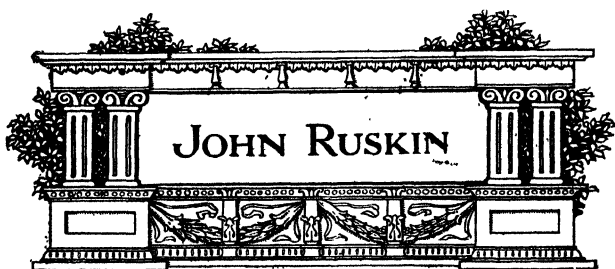


· RUSKIN ·



That country is the richest which nourishes the greatest number of noble and happy beings; that man is richest who, having perfected the functions of his own life to the utmost, has also the widest helpful influence, both personal, and by means of his possessions, over the lives of others.

UNTO THIS LAST.



JOHN RUSKIN, the greatest and most exceptional of all writers on Art, was born in London on February 8, 1819. His father, a well-to-do wine merchant, hailed from Scotland, but settled in London; and here, and at Herne Hill, John Ruskin, an only child, was educated privately until he went to Oxford. At Christ Church he gained, by a poem on Salsette and Elephanta, the Newdigate prize for English poetry in 1839, and he took his degree in 1842.

Ruskin studied painting under Copley Fielding and Harding, but it is through his literary work that his name will be for ever memorable.

In 1843 he published the first volume of "Modern Painters," and although Ruskin says of himself in his "Præterita," that most delightful of all autobiographies, "I am, and my father was before me, a violent Tory of the old school (Walter Scott's school, that is to say, and Homer's). I name these two out of the numberless great Tory writers, because they were my own two masters," there can be no doubt that his "Modern Painters" was distinctly revolutionary in thought, and caused a considerable amount of excitement and hostility in Art circles at the time.

On the other hand, it was admitted by one and all that a splendid and luminous literary genius had arisen, that a great and sincere mind was at work for the ennoblement of Art and for the general good of human nature. It can be imagined, therefore, that Ruskin soon had his followers; and that they increase in numbers day by day is certain.

Other volumes of "Modern Painters" followed, the fifth and last appearing in 1860. In 1849 he published "The Seven Lamps of Architecture," and in 1851-3 "The Stones of Venice." He was a prolific writer, dealing not only with Art, but with such deep and important subjects as political philosophy and social and political economy.

Among his many works should be mentioned "The Two Paths," lectures on art as applied to decoration; "Sesame and Lilies," lectures on literature; "Ariadne Florentina," on engraving; "Aratra Pentelici," on sculpture; "Munera Pulveris," which deals with political economy, and "Unto this Last," which the author himself thought the finest of his writings. Of these essays he writes: "I believe them to be the best, that is to say, the truest, rightest-worded, and most serviceable things I have ever written; and the last of them, having had especial pains spent on it, is probably the best I shall ever write."

Ruskin was Slade Professor of Art at Oxford from 1869 to 1879, and was re-elected for this post in 1883, but resigned the following year. He was a D.C.L. of Oxford, and LL.D. of Cambridge.

In his later days he retired to the lovely Lake District, where his mind was in full harmony with the beauty of his surroundings, taking up his abode at Brantwood on Coniston Lake.

That the splendid genius of that great artist Turner was early recognised is proved by the honours that were bestowed upon him; but it is unquestionable that the knowledge and popularity of his paintings would not have been so widely extended if it had not been for the appreciative writing of the great Art critic, Ruskin, in "Modern Painters"—if the intense admiration of the author for the artist's works had not existed. That the world of Art is

a great republic is emphasised by the fact that such opposite characters as that of Turner and Ruskin were, through their respective arts, so closely associated, and it is certain that their names will be linked together on the roll of the Immortals.

Ruskin died at Coniston on January 20, 1900, leaving behind him not only an appreciation and criticism of Art and Artists unequaled for its eloquence and truth, but a high philosophy and nobility of thought that will be a lasting benefit to the world for all time.

*E. V.*

### From "SESAME AND LILIES."

The good book of the hour . . . is simply the useful or pleasant talk of some person whom you cannot otherwise converse with, printed for you. Very useful often, telling you what you need to know ; very pleasant often, as a sensible friend's present talk would be. These bright accounts of travels ; good-humoured and witty discussions of question ; lively or pathetic story-telling in the form of novel ; firm fact-telling, by the real agents concerned in the events of passing history ;—all these books of the hour, multiplying among us as education becomes more general, are a peculiar characteristic and possession of the present age : we ought to be entirely thankful for them, and entirely ashamed of ourselves if we make no good use of them. But we make the worst possible use, if we allow them to usurp the place of true books : for, strictly speaking, they are not books at all, but merely letters or newspapers in good print. Our friend's letter may be delightful, or necessary, to-day : whether worth keeping or not, is to be considered. The newspaper may be entirely proper at breakfast-time, but assuredly it is not reading for all day. So, though bound up in a volume, the long letter which gives you so pleasant an account of the inns, and roads, and weather last year at such a place, or which tells you that amusing story, or gives you the real circumstances of such and such events, however valuable for occasional reference, may not be, in the real sense of the word, a " book " at all,

nor, in the real sense, to be "read." A book is essentially not a talked thing, but a written thing; and written, not with the view of mere communication, but of permanence. The book of talk is printed only because its author cannot speak to thousands of people at once; if he could, he would—the volume is mere *multiplication* of his voice. You cannot talk to your friend in India; if you could, you would; you write instead: that is mere *conveyance* of voice. But a book is written, not to multiply the voice merely, not to carry it merely, but to preserve it. The author has something to say which he perceives to be true and useful, or helpfully beautiful. So far as he knows, no one has yet said it; so far as he knows, no one else can say it. He is bound to say it, clearly and melodiously if he may; clearly, at all events. In the sum of his life he finds this to be the thing, or group of things, manifest to him;—this the piece of true knowledge, or sight, which his share of sunshine and earth has permitted him to seize. He would fain set it down for ever; engrave it on rock, if he could; saying, "This is the best of me; for the rest, I ate, and drank, and slept, loved, and hated, like another; my life was as the vapour, and is not; but this I saw and knew: this, if anything of mine, is worth your memory." That is his "writing"; it is, in his small human way, and with whatever degree of true inspiration is in him, his inscription, or scripture. That is a "Book."



## January 1.

Strive to be wiser every day.

SESAME AND LILIES.

## January 2.

I think every rightly constituted mind ought to rejoice, not so much in knowing anything clearly, as in feeling there is infinitely more which it cannot know.

MODERN PAINTERS.

## January 3.

An able-bodied and intelligent workman—sober, honest, and industrious—will almost always command a fair price for his work.

THE TWO PATHS.

## January 4.

The more powerful the intellect, the less will its works resemble those of other men, whether predecessors or contemporaries.

MODERN PAINTERS.

## January 5.

So soon as the idea is entirely conveyed, the artist's labour should cease.

THE STONES OF VENICE.

## January 6.

It is the far sight, the quiet and confident patience, that, above  
all other attributes, separate man from man, and near him  
to his Maker.

SEVEN LAMPS OF ARCHITECTURE.

## January 7.

All men, completely organised and justly tempered, enjoy  
colour.

MODERN PAINTERS.

## January 8.

Covetousness and love of quarrelling are dangerous dispositions  
even in children, and deadly dispositions in men and  
nations.

SESAME AND LILIES.

## January 9.

The living power in all the real schools, be they great or small, is  
love of nature.

THE TWO PATHS.

## January 10.

It is not the reasoning power which, of itself, is noble, but the  
reasoning power occupied with its proper objects.

THE STONES OF VENICE.

## January 11.

If you want knowledge you must toil for it ; if food, you must  
toil for it ; and if pleasure, you must toil for it.

THE TWO PATHS.

## January 12.

There is a choice of love in all rightly tempered men . . . that  
fetches the right out of everything.

MODERN PAINTERS.

## January 13.

There are few works of man so perfect as to admit of no con-  
ception of their being excelled.

MODERN PAINTERS.

## January 14.

We may be proud of being God's children ; we may be proud  
of loving, thinking, seeing, and of all that we are by no  
human teaching.

THE STONES OF VENICE.

## January 15.

The student . . . is always safe, if he holds the hand of a  
colourist.

MODERN PAINTERS.

## January 16.

Every human action gains in honour, in grace, in all true  
magnificence, by its regard to things that are to come. •  
SEVEN LAMPS OF ARCHITECTURE.

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## January 17.

I suppose those who have conceived and wrought the loveliest  
things have done so by no theorising, but in simple  
labour of love.

MODERN PAINTERS.

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## January 18.

The law of nature is, that a certain quantity of work is necessary  
to produce a certain quantity of good, of any kind what-  
ever.

THE TWO PATHS.

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## January 19.

God has employed colour in His creation as the unvarying  
accompaniment of all that is purest, most innocent, and  
most precious.

MODERN PAINTERS.

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## January 20.

What must of necessity be done you can always find out,  
beyond question, how to do.

SESAME AND LILIES.

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## January 21.

The work of the artist's life should form a consistent series of essays, rising through the scale of creation from the humblest scenery to the most exalted.

MODERN PAINTERS.

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## January 22.

All art is great, and good, and true, only so far as it is distinctively the work of manhood in its entire and highest sense.

THE STONES OF VENICE.

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## January 23

A happy nation may be defined as one in which the husband's hand is on the plough, and the housewife's on the needle.

THE TWO PATHS.

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## January 24.

Grief is noble or the reverse, according to the dignity and worthiness of the object lamented, and the grandeur of the mind enduring it.

MODERN PAINTERS.

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## January 25.

On the gentleness and decision of just feeling there follows a grace of action.

MODERN PAINTERS.

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## January 26.

Men cannot benefit those that are with them as they can  
benefit those who come after them.  
SEVEN LAMPS OF ARCHITECTURE.

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## January 27.

The picture is to be, as far as possible, the reflection of the  
face in a mirror.  
MODERN PAINTERS.

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## January 28.

The breath of God is health, and life, and peace.  
SESAME AND LILIES.

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## January 29.

There is a perfection of the hedgerow and cottage, as well as of  
the forest and the palace.  
MODERN PAINTERS.

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## January 30.

Goodness of work consists primarily in firmness of handling  
and accuracy of science, that is to say, in hand-work and  
head-work.

THE STONES OF VENICE.

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## January 31.

Try above all things to be quickly perceptive of the noble  
spirit in others.

MODERN PAINTERS.

## February 1.

Wealth is simply one of the greatest powers which can be en-  
trusted to human hands.

POLITICAL ECONOMY OF ART.

## February 2.

There is a peculiar spirit possessed by every kind of scene.

MODERN PAINTERS.

## February 3.

It seems to me . . . that the whole human race, so far as their  
own reason can be trusted, may at present be regarded  
as just emergent from childhood.

THE STONES OF VENICE.

## February 4.

If you choose rightly and work rightly, what you do shall be  
safe afterwards.

THE TWO PATHS.

## February 5.

There is not any virtue the exercise of which, even momentarily,  
will not impress a new fairness upon the features.

MODERN PAINTERS.

## February 6.

God has lent us the earth for our life; it is a great entail.  
SEVEN LAMPS OF ARCHITECTURE.

## February 7.

If some people really see angels where others see only empty  
space, let them paint the angels.

MODERN PAINTERS.

## February 8.

Whatever bit of a wise man's work is honestly and benevolently  
done, that bit is his book, or his piece of art.

SESAME AND LILIES.

## February 9.

Nature herself perpetually brings together elements of various  
expressions.

MODERN PAINTERS.



## February 10.

It is one thing to indulge in playful rest, and another to be  
devoted to the pursuit of pleasure.

THE STONES OF VENICE.

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## February 11.

Without mingling of heart-passion with hand-power, no art  
is possible

THE TWO PATHS.

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## February 12.

It is not in words explicable with what divine lines and lights  
the exercise of godliness and charity will mould and  
gild the hardest and coldest countenance.

MODERN PAINTERS.

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## February 13.

If men lived like men indeed, their houses would be temples.

SEVEN LAMPS OF ARCHITECTURE.

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## February 14.

Even the love for the lower picturesque ought to be cultivated  
with care, wherever it exists.

MODERN PAINTERS.

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## February 15.

There are perhaps no great or noble truths, from those of religion downwards, which present no mistakable aspect to casual or ignorant contemplation.

THE STONES OF VENICE.

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## February 16.

Nearly all our associations are determined by chance or necessity, and restricted within a narrow circle.

SESAME AND LILIES.

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## February 17.

By each order of land-cape, I say, peculiar lessons are intended to be taught, and distinct pleasures to be conveyed.

MODERN PAINTERS.

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## February 18.

There is nothing so great or so goodly in creation, but that it is a mean symbol of the Gospel of Christ, and of the things He has prepared for them that love Him.

THE STONES OF VENICE.

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## February 19.

Every nation, perhaps every generation, has in all probability some peculiar gift.

MODERN PAINTERS.

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## February 20.

Every herb and flower of the field has its specific, distinct, and perfect beauty ; it has its peculiar habitation, expression, and function.

MODERN PAINTERS.

## February 21.

Our God is a household God, as well as a heavenly one ; He has an altar in every man's dwelling ; let men look to it when they rend it lightly and pour out its ashes.

SEVEN LAMPS OF ARCHITECTURE.

## February 22.

The greatest efforts of the race have always been traceable to the love of praise, as its greatest catastrophes to the love of pleasure.

SESAME AND LILIES.

## February 23.

To colour well requires real talent and earnest study, and to colour perfectly is the rarest and most precious power an artist can possess.

MODERN PAINTERS.

## February 24.

To have the heart open, and the eyes clear, and the emotions and thoughts warm and quick . . . is the state needed for all mighty doing in this world.

THE STONES OF VENICE.

## February 25.

Nature paints for all the world, poor and rich together.  
THE TWO PATHS.

## February 26.

On this gradual victory of what is consistent over what is vacillating, depends the reputation of all that is highest in art and literature.

MODERN PAINTERS.

## February 27.

If a man can compose at all, he can compose at once, or rather he must compose in spite of himself.

PRE-RAPHAELITISM.

## February 28.

Nature . . . watch her a little, and see what she is about—that being on the whole good for us—her children.

THE TWO PATHS.

## February 29.

We judge of the excellence of a rising writer, not so much by the resemblance of his works to what has been done before, as by their difference from it.

MODERN PAINTERS.

## March 1.

As we looked to Nature for instruction respecting form, we  
look to her also to learn the management of colour.  
SEVEN LAMPS OF ARCHITECTURE.

## March 2.

Love, I think, chiefly grows in giving, at least its essence is  
the desire of doing good, or giving happiness.  
MODERN PAINTERS.

## March 3.

The Spirit of God works everywhere alike, where there is no  
eye to see, covering all lonely places with an equal glory.  
MODERN PAINTERS.

## March 4.

Every duty which we omit obscures some truth which we  
should have known.  
THE STONES OF VENICE.

## March 5.

All art worthy the name is the energy—neither of the human  
body alone, nor of the human soul alone, but of both united,  
one guiding the other.  
THE TWO PATHS.

## March 6.

God will put up with a great many things in the human heart,  
but there is one thing He will *not* put up with in it —  
a second place.

ARCHITECTURE AND PAINTING.

## March 7.

We have certain work to do for our bread, and that is to be  
done strenuously; other work to do for our delight, and  
that is to be done heartily.

SEVEN LAMPS OF ARCHITECTURE.

## March 8.

He is the greatest artist who has embodied, in the sum of his  
works, the greatest number of the greatest ideas.

MODERN PAINTERS.

## March 9.

Great power over colour is always a sign of large general art-  
intellect.

MODERN PAINTERS.

## March 10.

In the activity, strength, health, and well-being of . . . soul lies  
the main difference, in His sight, between one man and  
another.

THE STONES OF VENICE.

## March 11.

Respect for the ancients is the salvation of art, though it sometimes blinds us to its ends.

MODERN PAINTERS.

## March 12.

It is Nature who puts all that lovely vermilion into the clay for you; and all that lovely vermilion is this oxide of iron.

THE TWO PATHS.

## March 13.

The railroad . . . transmutes a man from a traveller into a living parcel.

SEVEN LAMPS OF ARCHITECTURE.

## March 14.

Over the doors of every School of Art I would have this one word, relieved out in deep letters of pure gold—MODERATION.

MODERN PAINTERS.

## March 15.

The increase of knowledge merely as such, does not make the soul larger or smaller.

THE STONES OF VENICE.

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## March 21.

In the sight of God, all the knowledge man can gain is as nothing; . . . the soul, for which the great scheme of redemption was laid, be it ignorant or be it wise, is all in all.

THE STONES OF VENICE.

## March 22.

Colour . . . is richly bestowed on the highest works of creation, and the eminent sign and seal of perfection in them.

MODERN PAINTERS.

## March 23.

Art . . . is the expression of one soul talking to another, and is precious according to the greatness of the soul that utters it.

THE STONES OF VENICE.

## March 24.

Work first and then rest.

SEVEN LAMPS OF ARCHITECTURE.

## March 25.

The whole world, and all that is therein, be it low or high, great or small, is a continual Gospel.

THE STONES OF VENICE.

## March 26.

The greatest picture is that which conveys to the mind of the spectator the greatest number of the greatest ideas.

MODERN PAINTERS.

## March 27.

No weight, nor mass, nor beauty of execution, can outweigh one grain or fragment of thought.

MODERN PAINTERS.

## March 28.

We have been so constructed as, when in a healthy and cultivated state of mind, to derive pleasure from whatever things are illustrative of that nature.

MODERN PAINTERS.

## March 29.

Nature is at all times pleasant to us, . . . and the sight and sense of her work may mingle happily with all our thoughts, and labours, and times of existence.

SEVEN LAMPS OF ARCHITECTURE.

## March 30.

The paths of wisdom are all peace.

MODERN PAINTERS.

## March 31.

The good succeeds to the evil as day succeeds the night.  
THE STONES OF VENICE.

## April 1.

It is a law of God and of nature, that your pleasures—as your  
virtues—shall be enhanced by mutual aid.  
ARCHITECTURE AND PAINTING.

## April 2.

It is well that a man should say what he has to say in good  
order and sequence, but the main thing is to say it truly.  
PRE-RAPHAELITISM.

## April 3.

In the continual pursuit of pleasure men lose both cheerful-  
ness and charity.  
THE STONES OF VENICE.

## April 4.

Races, like individuals, can only reach their true strength,  
dignity, or joy, in seeking each the welfare, and exulting  
each in the glory of the other.

MODERN PAINTERS.

## April 5.

I call the flower as frequent as the leaf, because, each in its allotted quantity, where the one is there will ordinarily be the other.

SEVEN LAMPS OF ARCHITECTURE.

## April 6.

Painting, or art generally, as such, with all its technicalities, difficulties, and particular ends, is nothing but a noble and expressive language.

MODERN PAINTERS.

## April 7.

The capacities of both gatherer and receiver being limited, the object is to make everything that you offer helpful and precious.

THE TWO PATHS.

## April 8.

Let us not forget that if honour be for the dead, gratitude can only be for the living.

MODERN PAINTERS.

## April 9.

All most lovely forms and thoughts are directly taken from natural objects.

SEVEN LAMPS OF ARCHITECTURE.

## April 10.

Nations have always reached their highest virtue, and wrought their most accomplished works, in times of straitening and battle.

MODERN PAINTERS.

## April 11.

How many motives we have for Love, how much there is in the universe to kindle our admiration and to claim our gratitude, there are happily multitudes among us who both feel and teach.

THE STONES OF VENICE.

## April 12.

The perpetual repetition of the same idea is singularly weakening to the mind.

MODERN PAINTERS.

## April 13.

He only is advancing in life whose heart is getting softer, whose blood warmer, whose brain quicker, whose spirit is entering into living peace.

SESAME AND LILIES.

## April 14.

To speak and act truth with constancy and precision is nearly as difficult, and perhaps as meritorious, as to speak it under intimidation or penalty.

SEVEN LAMPS OF ARCHITECTURE.

## April 15.

It has been made part of our moral nature that we should have  
a pleasure in encountering and conquering opposition.

MODERN PAINTERS.

## April 16.

Both peace and war are noble or ignoble according to their kind  
and occasion.

THE TWO PATHS.

## April 17.

There is, indeed, nothing of which man has any right to be  
proud.

THE STONES OF VENICE.

## April 18.

A great man never so limits himself to one thing as that we  
shall be able to say, "That is all he can do."

MODERN PAINTERS.

## April 19.

When men . . . are faithfully helpful and compassionate,  
all their emotions become steady, deep, perpetual, and  
vivifying to the soul as the natural pulse to the body.

SESAME AND LILIES.

## April 20.

There is sublimity and power in every field of nature from the  
pole to the line.

MODERN PAINTERS.

## April 21.

Speaking truth is like writing fair, and comes only by practice.  
SEVEN LAMPS OF ARCHITECTURE.

## April 22.

In order to prove a work excellent, we have only to prove the  
difficulty of its production.

MODERN PAINTERS.

## April 23.

The three talismans of national existence are expressed in these  
three short words--Labour, Law, and Courage.

THE TWO PATHS.

## April 24.

All are to be men of genius in their degree--rivulets or rivers,  
it does not matter, so that the souls be clear and pure.

THE STONES OF VENICE.

## April 25.

The work of the Great Spirit of nature is as deep and un-  
approachable in the lowest as in the noblest objects.  
MODERN PAINTERS.

## April 26.

There are some faults slight in the sight of love, some errors  
slight in the estimate of wisdom ; but truth forgives no  
insult, and endures no stain.  
SEVEN LAMPS OF ARCHITECTURE.

## April 27.

Wherever . . . difficulty has been overcome, there is excellence.  
MODERN PAINTERS.

## April 28.

Both liberty and restraint are good when they are nobly  
chosen, and both are bad when they are basely chosen.  
THE TWO PATHS.

## April 29.

Great Art is nothing else than the type of strong and noble  
life.  
THE TWO PATHS.



**April 30.**

**The simplest forms of nature are strangely animated by the  
sense of the Divine presence.**

**MODERN PAINTERS.**

**May 1.**

**When men are rightly occupied, their amusement grows out  
of their work, as the colour-petals out of a fruitful flower.**

**SESAME AND LILIES.**

**May 2.**

**It is not even a question of how much we are to do, but of  
how it is to be done.**

**SEVEN LAMPS OF ARCHITECTURE.**

**May 3.**

**The faculty of perceiving what powers are required for the  
production of a thing, is the faculty of perceiving excellence.**

**MODERN PAINTERS.**

**May 4.**

**It is his Restraint which is honourable to man, not his Liberty.**

**THE TWO PATHS.**

## May 5.

The knowledge of all men is laid up in granaries, for future use.  
THE STONES OF VENICE.

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## May 6.

In carrying out His purposes of peace and charity among all  
His creatures, are the only real happinesses that ever  
were, or will be, possible to mankind.

MODERN PAINTERS.

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## May 7.

It is pitiful to have dim conceptions of duty.  
SESAME AND LILIES.

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## May 8.

We should in everything do our best.  
SEVEN LAMPS OF ARCHITECTURE.

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## May 9.

Wherever power of any kind or degree has been exerted, the  
marks and evidence of it are stamped upon its results.  
MODERN PAINTERS.

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## May 10.

No human being, however great or powerful, was ever so free  
as a fish. There is always something that he must or  
must not do.

THE TWO PATHS.

## May 11.

We are to ask . . . is the knowledge we would have fit food for us,  
good and simple, not artificial and decorated?

THE STONES OF VENICE.

## May 12.

People will discover at last that the royal roads to anything  
can no more be laid in iron than they can in dust.

MODERN PAINTERS.

## May 13.

A gentleman's or a gentle nation's passions are just, measured,  
and continuous.

SESAME AND LILIES.

## May 14.

He who can take no interest in what is small, will take false  
interest in what is great.

MODERN PAINTERS.

## May 15.

Reason can but determine what is true: it is the God-given passion of humanity which alone can recognise what God has made good.

SESAME AND LILIES.

## May 16.

The nature-worship will be found to bring with it such a sense of the presence and power of a Great Spirit as no mere reasoning can either induce or controvert.

MODERN PAINTERS.

## May 17.

We live to contemplate, enjoy, act, and adore.

THE STONES OF VENICE.

## May 18.

Necessity of restraint, remember, is just as honourable to man as the necessity of labour.

THE TWO PATHS.

## May 19.

It is physically impossible to employ a great power, except on a great object.

MODERN PAINTERS.

## May 20.

A thing is not properly said to have been the result of a great power on which only some part of that power has been expended.

MODERN PAINTERS.

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## May 21.

The trees and flowers seem all, in a sort, children of God.

MODERN PAINTERS

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## May 22.

The God of heaven and earth loves active, modest, and kind people, and hates idle, proud, greedy, and cruel ones .

SESAME AND LILIES.

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## May 23.

Greatness of mind is not shown by admitting small things, but by making small things great under its influence.

MODERN PAINTERS.

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## May 24.

It is not the church we want, but the sacrifice ; not the emotion of admiration, but the act of adoration ; not the gift, but the giving.

SEVEN LAMPS OF ARCHITECTURE.

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**May 25.**

Wise laws and just restraints are to a noble nation not chains,  
but chain mail—strength and defence, though something  
also of an incumbrance.

THE TWO PATHS.

**May 26.**

The higher the mind, it may be taken as a universal rule, the  
less it will scorn that which appears to be small or un-  
important.

MODERN PAINTERS.

**May 27.**

With respect to knowledge, we are to reason and act exactly as  
with respect to food. We no more live to know, than we  
live to eat.

THE STONES OF VENICE.

**May 28.**

God never forgets any work or labour of love.  
SEVEN LAMPS OF ARCHITECTURE.

**May 29.**

Every great man is always being helped by everybody, for  
his gift is to get good out of all things and all persons.

MODERN PAINTERS.

## May 30.

Men say their pinnacles point to heaven. Why, so does every tree that buds, and every bird that rises as it sings.

THE TWO PATHS.

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## May 31.

There is an expression and a feeling about all the hill lines of nature . . . a music of the eyes, a melody of the heart, whose truth is known only by its sweetness.

MODERN PAINTERS.

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## June 1.

We shall find that the love of nature, wherever it has existed, has been a faithful and sacred element of human feeling.

MODERN PAINTERS.

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## June 2.

All art worthy the name is . . . good craftsmanship and work of the fingers, joined with good emotion and work of the heart.

THE TWO PATHS.

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## June 3.

All really great pictures, therefore, exhibit the general habits of nature, manifested in some peculiar, rare, and beautiful way.

MODERN PAINTERS.

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## June 4.

This infinite universe is unfathomable, inconceivable in its whole; every human creature must slowly spell out, and long contemplate, such part of it as may be possible for him to reach.

THE STONES OF VENICE.

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## June 5.

The artist has done nothing till he has concealed himself—the art is imperfect which is visible.

MODERN PAINTERS.

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## June 6.

God shows us in Himself, strange as it may seem, not only authoritative perfection, but even the perfection of Obedience—an obedience to His own laws.

SEVEN LAMPS OF ARCHITECTURE.

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## June 7.

The harp of the minstrel is untruly touched if his own glory is all that it records.

MODERN PAINTERS.

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## June 8.

We have most of us heard of original sin, and may perhaps, in our modest moments, conjecture that we are not quite what God, or Nature, would have us to be.

THE STONES OF VENICE.

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## June 9.

The teaching of Nature is as varied and infinite as it is constant.  
MODERN PAINTERS.

## June 10.

The gifts which distinctively mark the artist . . . are those  
of sympathy and imagination.  
THE TWO PATHS.

## June 11.

With respect to two individuals, the one who loves nature most,  
will be *always* found to have more *faith in God* than the  
other.  
MODERN PAINTERS.

## June 12.

Religion is, of all subjects, that which will least endure a second  
place in the heart or thoughts.  
THE STONES OF VENICE.

## June 13.

Nature has for the most part mingled her inferior and nobler  
elements as she mingles sunshine with shade, giving due  
use and influence to both.  
MODERN PAINTERS.

## June 14.

Every great writer may be at once known by his guiding the  
mind far from himself to the beauty which is not of his  
creation, and the knowledge which is past his finding out.  
MODERN PAINTERS.

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## June 15.

Whatever it may be of which the first and the best portions  
or powers have been presented to Him, He will multiply  
and increase sevenfold.  
SEVEN LAMPS OF ARCHITECTURE.

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## June 16.

There is material enough in a single flower for the ornament  
of a score of cathedrals.  
THE STONES OF VENICE.

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## June 17.

External Nature . . . has a body and a soul like man ; but  
her soul is the Deity.  
MODERN PAINTERS.

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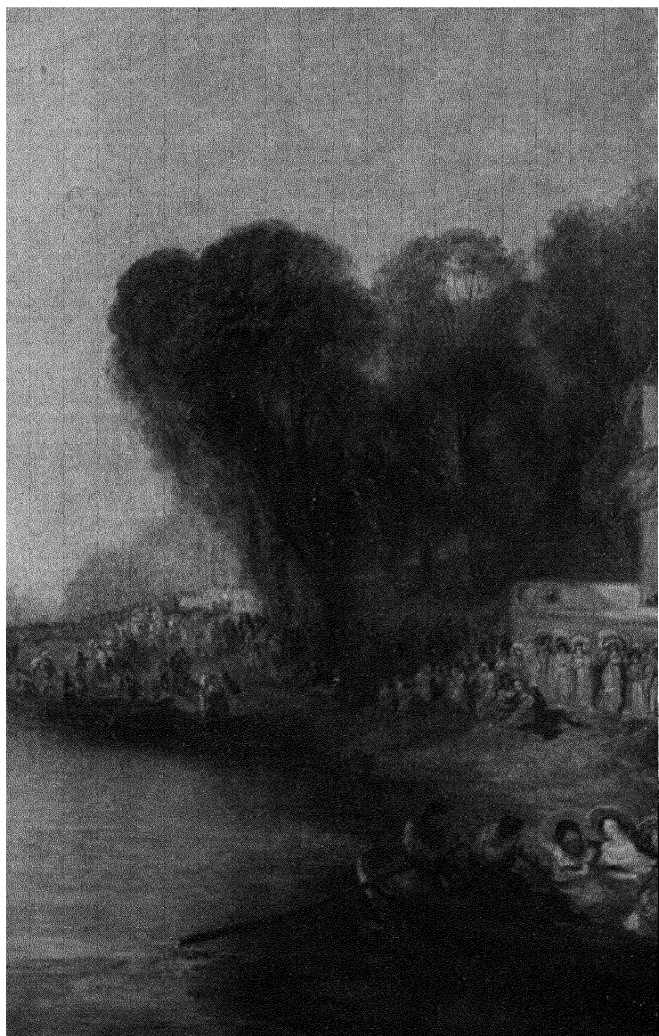
## June 18.

Many people are busy, whose doings are little worth.  
THE TWO PATHS.

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**COWES.**

Intensity of repose is the great aim throughout, and the unity of tone of the picture is one of the finest things that Turner has ever done.

**MODERN PAINTERS.**



## June 19.

Every landscape painter should know the specific characters of  
every object he has to represent, rock, flower, or cloud.  
MODERN PAINTERS.

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## June 20.

Life, with submission to the laws of God, and love of His  
works; this is Christianity.  
THE STONES OF VENICE.

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## June 21.

That which is truly and indeed characteristic of the man is  
known only to God.  
MODERN PAINTERS.

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## June 22.

The art which is especially dedicated to natural fact always  
indicates a peculiar gentleness and tenderness of mind.  
THE TWO PATHS.

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## June 23.

To see clearly is poetry, prophecy, and religion—all in one.  
MODERN PAINTERS.

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## June 24.

There are more laws perceived and fulfilled in the single stroke  
of a great workman than could be written in a volume.  
THE STONES OF VENICE.

## June 25.

The truths of nature are one eternal change—one infinite  
variety.  
MODERN PAINTERS.

## June 26.

Law . . . either explains, forbids, and punishes wickedness,  
or it guides the movements and actions both of lifeless  
things and of the more simple and untaught among  
responsible agents.  
THE STONES OF VENICE.

## June 27.

See if you can do something eternally right and good.  
THE TWO PATHS.

## June 28.

Hundreds of people can talk for one who can think, but thou-  
sands can think for one who can see.  
MODERN PAINTERS.

## June 29.

Thoroughly perfect art is that which proceeds from the heart,  
which involves all the noble emotions.

THE TWO PATHS.

## June 30.

The truth of nature is a part of the truth of God ; to him who  
does not search it out, darkness, as it is to him who does,  
infinity.

MODERN PAINTERS.

## July 1.

Be assured, there is no part of the furniture of a man's mind  
which he has a right to exult in, but that which he has  
hewn and fashioned for himself.

THE STONES OF VENICE.

## July 2.

The greatest thing a human soul ever does in this world is to  
*see* something, and tell what it *saw* in a plain way.

MODERN PAINTERS.

## July 3.

With all thoroughly great men, their strength is not seen at  
first, precisely because they unite, in due place and  
measure, every great quality.

THE TWO PATHS.

## July 4.

He alone can appreciate the art, who could comprehend the conversation of the painter, and share his emotion, in moments of his most fiery passion and most original thought.

MODERN PAINTERS.

## July 5.

There is no intelligence so feeble but that its single ray may in some sort contribute to the general light.

THE STONES OF VENICE.

## July 6.

I believe the first test of a truly great man is his humility.

MODERN PAINTERS.

## July 7.

If we have the power of teaching the right to anybody, we should teach them the right.

THE TWO PATHS.

## July 8.

In all well-conducted lives, the hard work, and roughing, and gaining of strength come first, the honour or decoration in certain intervals during their course, but most of all in their close.

THE STONES OF VENICE.



## July 9.

If the distinctive forms of animal life are meant for our reverent observance, is it likely that those of vegetable life are made merely to be swept away?

MODERN PAINTERS.

## July 10.

If we are to teach at all, let us teach the right thing, and ever the right thing.

THE TWO PATHS.

## July 11.

A certain degree of reverence for fair scenery is found in all our great writers without exception.

MODERN PAINTERS.

## July 12.

Whatever we have in any sort begun wisely, it is good to finish thoroughly.

MODERN PAINTERS.

## July 13.

Knowledge is mental food, and is exactly to the spirit what food is to the body.

THE STONES OF VENICE.

## July 14.

What responsibility may sometimes attach to words, which yet,  
the chance is, will be heard by few, and forgotten as soon  
as heard.

THE TWO PATHS.

## July 15.

Perfect taste is the faculty of receiving the greatest possible  
pleasure from those material sources which are attractive  
to our moral nature in its purity and perfection.

MODERN PAINTERS.

## July 16.

I do not want marble churches at all for their own sake, but  
for the sake of the spirit that would build them.

SEVEN LAMPS OF ARCHITECTURE.

## July 17.

The man's work for his own home . . . to secure its mainten-  
ance, progress, and defence; the woman's to secure its  
order, comfort, and loveliness.

SESAME AND LILIES.

## July 18.

Great art is precisely that which never was, nor will be taught;  
it is pre-eminently and finally the expression of the spirits  
of great men.

MODERN PAINTERS.

## July 19.

What we want art to do for us is to stay what is fleeting, and  
to enlighten what is incomprehensible.

THE STONES OF VENICE.

## July 20.

You must love the creatures to whom you minister, your  
fellow-men.

THE TWO PATHS.

## July 21.

Judgment is a general term, expressing definite action of the  
intellect, and applicable to every kind of subject which  
can be submitted to it?

MODERN PAINTERS.

## July 22.

The snow, the vapour, and the stormy wind fulfil His word.  
Are our acts and thoughts lighter and wilder than these  
—that we should forget it?

SEVEN LAMPS OF ARCHITECTURE.

## July 23.

A woman may always help her husband by what she knows,  
however little.

SESAME AND LILIES.

## July 24.

There is nothing so small but that we may honour God by  
asking His guidance of it.  
SEVEN LAMPS OF ARCHITECTURE.

## July 25.

The mind of an educated man . . . is like the vault of heaven,  
encompassing the earth which lives and flourishes beneath it.  
THE STONES OF VENICE.

## July 26.

A woman, in any rank of life, ought to know whatever her  
husband is likely to know, but to know it in a different  
way.

SESAME AND ILILIES.

## July 27.

Let us strive, with just veneration for that future, first to do  
what is worthy to be spoken, and then to speak it faithfully.  
MODERN PAINTERS.

## July 28.

The thoughtful man is gone far away to seek ; but the per-  
ceiving man must sit still, and open his heart to receive.  
THE STONES OF VENICE.

## July 29.

All our moral feelings are so inwoven with our intellectual powers, that we cannot affect the one without in some degree addressing the other.

MODERN PAINTERS.

## July 30.

It ought to be impossible for every noble youth . . . to love any one whose gentle counsel he cannot trust, or whose prayerful command he can hesitate to obey.

SESAME AND LILIES.

## July 31.

The whole function of the artist in the world is to be a seeing and feeling creature.

THE STONES OF VENICE.

## August 1.

Although everything in nature is more or less beautiful, every species of object has its own kind and degree of beauty.

MODERN PAINTERS.

## August 2.

We treat God with irreverence by banishing Him from our thoughts, not by referring to His will on slight occasions.

SEVEN LAMPS OF ARCHITECTURE.

## August 3.

The artist is bound to receive all things on the broad, white,  
lucid field of his soul, not to grasp at one.

THE STONES OF VENICE.

## August 4.

Ideas of beauty are among the noblest which can be pre-  
sented to the human mind, invariably exalting and purify-  
ing it according to their degree.

MODERN PAINTERS.

## August 5.

God has made every man fit for his work.

THE STONES OF VENICE.

## August 6.

Thoroughly great men are those who have done everything  
thoroughly, and who have never despised anything,  
however small, of God's making.

MODERN PAINTERS.

## August 7.

There is no action so slight, nor so mean, but it may be done  
to a great purpose, and ennobled therefore.

SEVEN LAMPS OF ARCHITECTURE.



#### SHIPPING AT COWES

There is more in Turner's painting of water surface than any philosophy of reflection or any peculiarity of means, can account for or accomplish.

**MODERN PAINTERS.**





## August 8.

It is the type of an eternal truth—that the soul's armour is never well set to the heart unless a woman's hand has braced it.

SESAME AND LILIES.

## August 9.

Nature is always mysterious and secret in the use of her means, and art is always likest her when it is most inexplicable.

MODERN PAINTERS.

## August 10.

Endurance is nobler than strength, and patience than beauty.

THE TWO PAINTS.

## August 11.

The real thing is not so much whether we have done a given thing as well as possible, as whether we have turned a given quantity of labour to the best account.

MODERN PAINTERS.

## August 12.

Every action, down even to the drawing of a line or utterance of a syllable, is capable of a peculiar dignity in the manner of it.

SEVEN LAMPS OF ARCHITECTURE.

## August 13.

You must love the creation you work in the midst of.  
THE TWO PATHS.

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## August 14.

Knowledge is like current coin. A man may have some right to be proud of possessing it, if he has worked for the gold of it, and assayed it, and stamped it so that it may be received of all men as true. THE STONES OF VENICE.

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## August 15.

Sublimity is, therefore, only another word for the effect of greatness upon the feelings.  
MODERN PAINTERS.

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## August 16.

Do not think it wasted time to submit yourselves to any influence which may bring upon you any noble feeling.  
THE TWO PATHS.

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## August 17.

We shall always find the ideas of power a just and high source of pleasure in every kind and grade of art.  
MODERN PAINTERS.

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## August 18.

Nothing must come between Nature and the artist's sight ;  
nothing between God and the artist's soul.

THE STONES OF VENICE.

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## August 19.

See that your work is easily and happily done, *else* it will never  
make anybody else happy.

THE TWO PATHS.

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## August 20.

Greatness in art . . . is not a teachable nor gainable thing,  
but *the expression of the mind of a God-made great man.*

MODERN PAINTERS.

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## August 21.

However mean or inconsiderable the act, there is something in  
the well doing of it which has fellowship with the noblest  
forms of manly virtue.

SEVEN LAMPS OF ARCHITECTURE.

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## August 22.

It is not the object of education to turn a woman into a  
dictionary.

SESAME AND LILIES.

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## August 23.

Teach, or preach, or labour as you will, everlasting difference  
is set between one man's capacity and another.

MODERN PAINTERS.

## August 24.

There is a gravity proceeding from thought, which is most  
noble; and a gravity proceeding from dulness and mere  
incapability of enjoyment, which is most base.

THE STONES OF VENICE.

## August 25.

Whatever you do, don't be anxious, nor fill your heads with  
little chagrins and little desires.

THE TWO PATHS.

## August 26.

Every truth of nature is more or less beautiful.

MODERN PAINTERS.

## August 27.

The true nature of home --it is the place of Peace; the shelter,  
not only from all injury, but from all terror, doubt, and  
division.

SESAME AND LILIES.

## August 28.

The simple statement of the truths of nature must in itself be  
pleasing to every order of mind.

MODERN PAINTERS.

## August 29.

Keep yourselves, . . . quiet, peaceful, with your eyes open.  
THE TWO PATHS.

## August 30.

Sublimity is found wherever anything elevates the mind ; that  
is, wherever it contemplates anything above itself, and  
perceives it to be so.

MODERN PAINTERS.

## August 31.

The great principle of Brotherhood, not by equality, nor by  
likeness, but by giving and receiving.

THE STONES OF VENICE.

## September 1.

Our purity of taste . . . is best tested by its universality.  
MODERN PAINTERS.

## September 2.

It is not the *compelled*, but the *wilful*, transgression of law  
which *corrupts* the character.

THE STONES OF VENICE.

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## September 3.

About the river of human life there is a wintry wind, though a  
heavenly sunshine.

MODERN PAINTERS.

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## September 4.

Not only our own victory, but the perception of that of an-  
other, is in all cases the source of pure and ennobling  
pleasure.

MODERN PAINTERS.

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## September 5.

The root of all good work lies in natural facts.

THE TWO PATHS.

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## September 6.

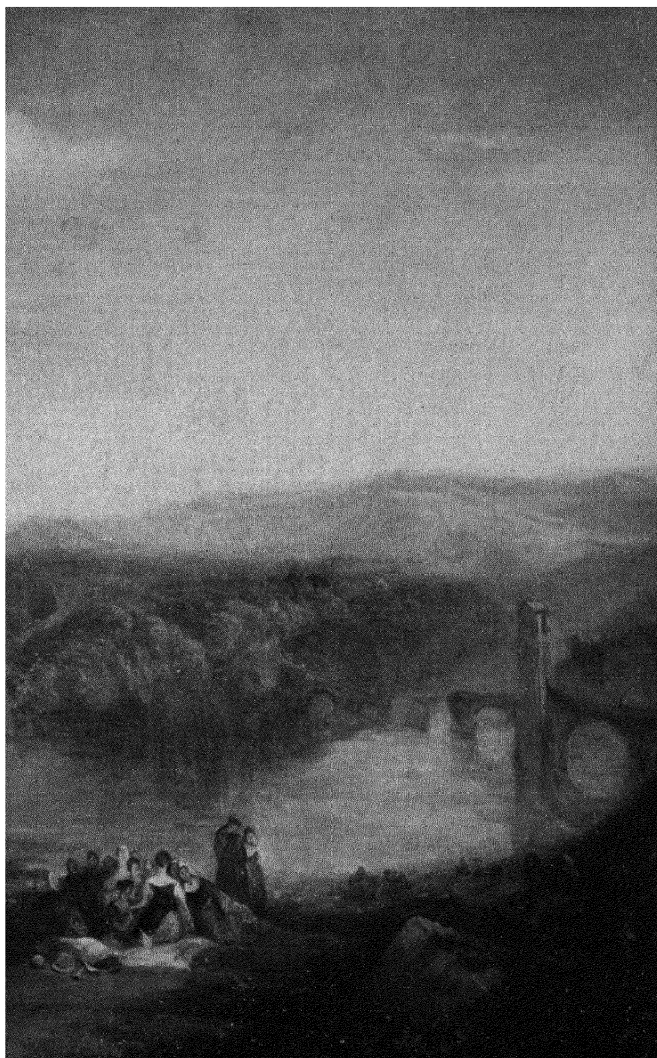
Without faith, neither reason could define, nor effort reach the  
lowest phase of Christian virtue.

THE STONES OF VENICE.

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CHILDE HAROLD'S PILGRIMAGE.

There is no test of our acquaintance with Nature so absolute and unfailing  
as the degree of admiration we feel for Turner's painting.

MODERN PAINTERS,





## September 7.

The active life which labours for the more and more discovery  
of God's work, is perfectly happy.

MODERN PAINTERS.

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## September 8.

Souls that are unlike, and the nations that are unlike, and the  
natures that are unlike, being bound into one noble whole  
by each receiving something from, and of, the other's  
glory.

THE STONES OF VENICE.

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## September 9.

True taste is for ever growing, learning, reading, worshipping.

MODERN PAINTERS.

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## September 10.

We none of us enough appreciate the nobleness and sacredness  
of colour.

THE STONES OF VENICE.

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## September 11.

Admiration ; the power of enjoying beauty or ingenuity, which,  
if you destroy, you make yourselves base and irreverent.

THE TWO PATHS.

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## September 12.

Much time is wasted by human beings, in general, on establishment of systems.

MODERN PAINTERS.

## September 13.

In our dealings with the souls of other men we are to take care how we check, by severe requirement or narrow caution, efforts which might otherwise lead to a noble issue.

THE STONES OF VENICE.

## September 14.

Nature contrives never to repeat herself, and the surface of water is not a mockery, but a new view of what is above it.

MODERN PAINTERS.

## September 15.

Whenever people don't look at Nature, they always think they can improve her.

THE TWO PATHS.

## September 16.

Of all God's gifts to the sight of man, colour is the holiest, the most divine, the most solemn.

THE STONES OF VENICE.

## September 17.

To cultivate sympathy you must be among living creatures,  
and thinking about them.

THE TWO PATHS.

## September 18.

Great art is produced by men who feel acutely and nobly.  
MODERN PAINTERS.

## September 19.

We know more certainly every day that whatever appears  
to us harmful in the universe has some beneficent or  
necessary operation.

THE STONES OF VENICE.

## September 20.

The disciplined eye and the life in the woods are worth more  
than all botanical knowledge

MODERN PAINTERS.

## September 21.

Nature, however simply observed, or imperfectly known, is, in  
the degree of the affection felt for it, protective and helpful  
to all that is noblest in humanity.

THE TWO PATHS.

## September 22.

They are only mean and paltry difficulties which it is wrong or contemptible to wrestle with.

MODERN PAINTERS.

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## September 23.

Cheerfulness . . . never enough to be loved or praised, of the virtues of womanhood.

THE STONES OF VENICE.

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## September 24.

Observe, the peculiar characters of the grass, which adapt it especially for the service of man, are its apparent humility and cheerfulness.

MODERN PAINTERS.

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## September 25.

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Nothing that is great is easy.

THE TWO PATHS.

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## September 26.

The purest and most thoughtful minds are those which love colour the most.

THE STONES OF VENICE.

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## September 27.

There are . . . laws of truth and right in painting, just as fixed as those of harmony in music, or of affinity in chemistry.

MODERN PAINTERS.

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## September 28.

The passions of mankind are partly protective, partly beneficent, like the chaff and grain of the corn.

THE STONES OF VENICE.

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## September 29.

Nature observes another principle in her foliage more important even than its intricacy. She always secures an exceeding harmony and repose.

MODERN PAINTERS.

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## September 30.

Good art always consists of two things : first, the observation of fact ; secondly, the manifesting of human design and authority in the way the fact is told.

THE TWO PATHS.

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## October 1.

Within the human heart there is always set an instinct for all its real duties.

SESAME AND LILIES.

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## October 2.

Be it remembered then—power is never wasted. Whatever power has been employed, produces excellence in proportion to its own dignity and exertion.

MODERN PAINTERS.

## October 3.

Science deals exclusively with things as they are in themselves ;  
and art exclusively with things as they affect the human sense and human soul.

THE STONES OF VENICE.

## October 4.

Anything which elevates the mind is sublime, and elevation of mind is produced by the contemplation of greatness of any kind.

MODERN PAINTERS.

## October 5.

Nature herself will help you, and with every changing shadow and basking sunbeam bring forth new phases of your fancy.

THE TWO PATHS.

## October 6.

In all things that we see or do, we are to desire perfection, and strive for it.

THE STONES OF VENICE.

## October 7.

The more a painter accepts nature as he finds it, the more unexpected beauty he discovers.

MODERN PAINTERS.

## October 8.

Good art rarely imitates ; it usually only describes or explains.

THE TWO PATHS.

## October 9.

God alone can finish ; and the more intelligent the human mind becomes, the more the infiniteness of interval is felt between human and divine work in this respect.

MODERN PAINTERS.

## October 10.

Just as we increase the range of what we see, we increase the richness of what we can imagine.

THE TWO PATHS.

## October 11.

We are . . . not to lower the level of our aim, that we may the more surely enjoy the complacency of success.

THE STONES OF VENICE.

## October 12.

That we may determine what is chiefly useful to man, it is  
necessary first to determine the use of man himself.

MODERN PAINTERS.

## October 13.

There is the intense instinct of love, which, rightly disciplined,  
maintains all the sanctities of life, and misdirected, under-  
mines them.

SESAME AND LILIES.

## October 14.

The word truth, as applied to art, signifies the faithful state-  
ment, either to the mind or senses, of any fact of nature.

MODERN PAINTERS.

## October 15.

In a word, then, the safeguard of highest beauty, in all visible  
work, is exactly that which is also the safeguard of conduct  
in the soul—Temperance.

THE STONES OF VENICE.

## October 16.

All the wide world of vegetation blooms and bends for you.

THE TWO PAIRS.



## October 17.

In our dealings with the souls of other men we are to take care . . . how we withhold our admiration from great excellencies, because they are mingled with rough faults.  
THE STONES OF VENICE.

## October 18.

Man's use and function . . . is, to be the witness of the glory of God, and to advance that glory by his reasonable obedience and resultant happiness.

MODERN PAINTERS.

## October 19.

So long as Art is steady in the contemplation and exhibition of natural facts, so long she herself lives and grows.  
THE TWO PATHS.

## October 20.

No picture can be good which deceives by its imitation, for the very reason that nothing can be beautiful which is not true.

MODERN PAINTERS.

## October 21.

Temperance . . . means the power which governs the most intense energy, and prevents it acting in any way but as it ought.

THE STONES OF VENICE.

## October 22.

We know that whatever good there is in them [men] is itself  
divine.

MODERN PAINTERS.

## October 23.

The love of power . . . rightly directed, maintains all the  
majesty of law and life, and misdirected, wrecks them.

SESAME AND LILIES.

## October 24.

Your genius is granted and your life is given, and what do  
you teach us ?

THE TWO PATHS.

## October 25.

Have no fear, in judging between nature and art, so only that  
you love both.

THE STONES OF VENICE.

## October 26.

The weakest among us has a gift, however seemingly trivial,  
which is peculiar to him, and which, worthily used, will  
be a gift also to his race for ever.

MODERN PAINTERS.

## October 27.

Don't fancy that you will lower yourselves by sympathy  
with the lower creatures.

THE TWO PATHS.

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## October 28.

All people enjoy giving away money . . . they don't  
know *that*—they rather think they like keeping it.

THE STONES OF VENICE.

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## October 29.

There will come a time when the service of God shall be the  
beholding of Him.

MODERN PAINTERS.

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## October 30.

Lady means "bread-giver" or "loaf-giver," and Lord means  
"maintainer of laws."

SESAME AND LILIES.

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## October 31.

As our bodies, to be in health, must be *generally* exercised, so  
our minds, to be in health, must be *generally* cultivated.

THE TWO PATHS.

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## November 1.

Do not . . . attempt to judge the art, to which you do not  
care to give thought, or time.

THE STONES OF VENICE.

## November 2.

The thoroughly great men are those who have done everything  
thoroughly, and who, in a word, have never despised any-  
thing, however small, of God's making.

MODERN PAINTERS.

## November 3.

Everybody likes to do good ; but not *one* in a hundred finds  
*this* out.

THE STONES OF VENICE.

## November 4.

The distinctness of his [the artist's] powers of conception will  
give value, point, and truth to every fragment that he  
draws from memory.

MODERN PAINTERS.

## November 5.

The path of a good woman is indeed strewn with flowers ; but  
they rise behind her steps, not before them.

SESAME AND LILIES.

## November 6.

Your minds are endowed with a vast number of gifts of totally different uses—limbs of mind as it were, which, if you don't exercise, you cripple.

THE TWO PATHS.

## November 7.

When the sermon is good we need not much concern ourselves about the form of the pulpit.

THE STONES OF VENICE.

## November 8.

We, the living, occupy a space of too large importance and interest in our own eyes.

MODERN PAINTERS.

## November 9.

No man ever really enjoyed doing evil since God made the world.

THE STONES OF VENICE.

## November 10.

The final tests . . . of the work of associative imagination are its intense simplicity, its perfect harmony, and its absolute truth.

MODERN PAINTERS.

## November 11.

We hear of the mission and of the rights of Women, as if these  
could ever be separate from the mission and the rights  
of Man.

SESAME AND LILIES.

## November 12.

We look upon the world too much as our own, too much as if  
we had possessed it and should possess it for ever.

MODERN PAINTERS.

## November 13.

All economy, whether of states, households, or individuals,  
may be defined to be the art of managing labour.

POLITICAL ECONOMY OF ART.

## November 14.

The sky is for all; bright as it is, it is not "too bright, nor  
good, for human nature's daily food."

MODERN PAINTERS.

## November 15.

We are ready to think it subject of thankfulness that we can  
still be pleased with a fair colour or a dancing light.

THE STONES OF VENICE.

## November 16.

Every painter ought to paint what he himself loves, not what others have loved.

MODERN PAINTERS.

## November 17.

Whatever was great in human art was the expression of man's delight in God's work.

THE TWO PATHS.

## November 18.

In the main, we require from buildings, as from men, two kinds of goodness: first, the doing their practical duty well, then that they be graceful and pleasing in doing it

THE STONES OF VENICE.

## November 19.

Inequalities of wealth justly established, benefit the nation in the course of their establishment; and, nobly used, aid it yet more by their existence.

UNTO THIS LAST.

## November 20.

Depend upon it, the first universal characteristic of all great art is Tenderness, as the second is Truth.

THE TWO PATHS.

## November 21.

If it were possible for art to give all truths of nature, it ought to do it. But this is not possible.

MODERN PAINTERS.

## November 22.

When we build, let us think that we build for ever. Let it not be for present delight, nor for present use alone.

SEVEN LAMPS OF ARCHITECTURE.

## November 23.

You were made for enjoyment, and the world was filled with things which you will enjoy.

THE STONES OF VENICE.

## November 24.

It is mainly because the one painter has communion of heart with his subject, and the other only casts his eyes upon it feelinglessly, that the work of the one is greater than that of the other.

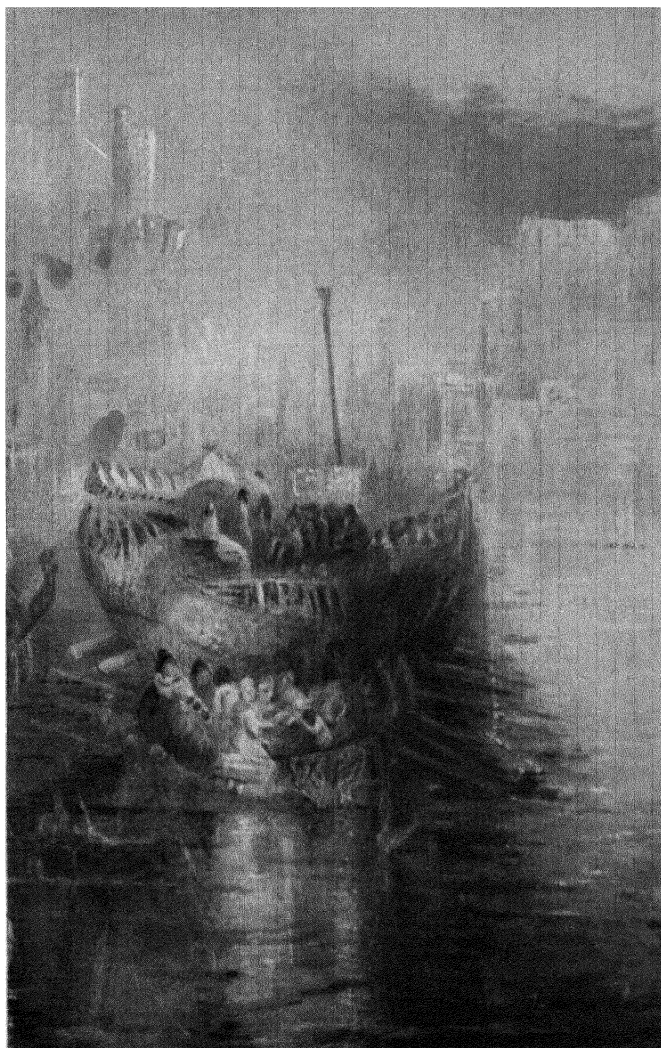
MODERN PAINTERS.

## November 25.

Curiosity ; that is a gift, a capacity of pleasure in knowing, which if you destroy, you make yourselves cold and dull.

THE TWO PATHS.





**ÆNEAS RELATING HIS ADVENTURES TO DIDO.**

**As there is nothing in his works that can be enjoyed without knowledge, so  
there is nothing in them which knowledge will not enable us to enjoy.**

**MODERN PAINTERS.**



## November 26.

In whatever has been made by the Deity externally delightful  
to the human sense of beauty, there is some type of God's  
nature or of God's laws.

THE STONES OF VENICE.

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## November 27.

God appoints to every one of His creatures a separate mission.

MODERN PAINTERS.

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## November 28.

Art, devoted humbly and self-forgetfully to the clear state-  
ment and record of the facts of the universe, is always  
helpful and beneficent to mankind, full of comfort,  
strength, and salvation.

THE TWO PATHS.

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## November 29.

A bad colourist does not *love* beautiful colour better than the  
best colourist does, nor half so much. But he indulges in  
it to excess.

THE STONES OF VENICE.

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## November 30.

The sky . . . is fitted in all its functions for the perpetual  
comfort and exalting of the heart, for the soothing it  
and purifying it from its dross and dust.

MODERN PAINTERS.

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## December 1.

Sympathy ; the power of sharing in the feelings of living creatures, which if you destroy, you make yourselves hard and cruel.

THE TWO PATHS.

## December 2.

The nobility of each building depends on its special fitness for its own purpose.

THE STONES OF VENICE.

## December 3.

It is far better to give work which is above the men, than to educate the men to be above their work

SEVEN LAMPS OF ARCHITECTURE.

## December 4.

It is the intelligence and resolution of man in overcoming physical difficulty which are to be the source of our pleasure and subject of our praise.

THE STONES OF VENICE

## December 5.

An infinitude of tenderness is the chief gift and inheritance of all the truly great men

THE TWO PATHS.

## December 6.

No human actions ever were intended by the Maker of men  
to be guided by balances of expediency, but by balances  
of justice.

UNTO THIS LAST.

## December 7.

All the divisions of humanity are noble or brutal, immortal or  
mortal, according to the degree of their sanctification.

THE STONES OF VENICE.

## December 8.

No school ever advanced far which had not the love of natural  
fact as a primal energy.

THE TWO PATHS.

## December 9.

There is no part of the man which is not immortal and divine  
when it is once given to God.

THE STONES OF VENICE.

## December 10.

Both painting and speaking are methods of expression. Poetry  
is the employment of either for the noblest purposes.

MODERN PAINTERS.

## December 11.

Tenderness is in the make of the creature, the Truth in his  
acquired habits and knowledge.

THE TWO PATHS.

## December 12.

There are two ways of regarding a sermon, either as a human  
composition or a Divine message.

THE STONES OF VENICE.

## December 13.

All true opinions are living, and show their life by being capable  
of nourishment, therefore of change. But their change  
is that of a tree—not of a cloud.

MODERN PAINTERS.

## December 14.

Ask yourselves what is the leading motive which actuates you  
while you are at work.

THE TWO PATHS.

## December 15.

The right thing to be liked is God's work, which He made for  
our delight and contentment in this world.

THE STONES OF VENICE.



**PALACE AND BRIDGE OF CALIGULA.**

There is, indeed, nothing in Turner—not one dot nor line—whose meaning can be understood without knowledge.

**MODERN PAINTERS.**





## December 16.

Art is the operation of the hand and the intelligence of man  
together.

THE TWO PATHS

## December 17.

The more a painter accepts nature as he finds it, the more  
unexpected beauty he discovers in what he at first despised.

MODERN PAINTERS.

## December 18.

Seize hold of God's hand, and look full in the face of His crea-  
tion, and there is nothing He will not enable you to achieve.

THE TWO PATHS.

## December 19.

Before we ask what a man worships, we have to ask whether  
he worships at all.

THE STONES OF VENICE.

## December 20.

The world would be a place of peace if we were all peacemakers,  
and gentle service should we have of its creatures if we  
gave them gentle mastery.

MODERN PAINTERS.

## December 21.

In what you are rightly happy . . . in looking at God ; watching  
what He does, what He is ; and obeying His law, and  
yielding yourself to His will.

THE STONES OF VENICE.

## December 22.

Fine Art is that in which the hand, the head, and the *heart* of  
man go together.

THE TWO PATHS.

## December 23.

All noble ornamentation is the expression of man's delight in  
God's work.

THE STONES OF VENICE.

## December 24.

Great art is produced by men who feel acutely and nobly.

MODERN PAINTERS.

## December 25.

Childhood often holds a truth with its feeble fingers, which the  
grasp of manhood cannot retain—which it is the pride  
of utmost age to recover.

MODERN PAINTERS.

## December 26.

In all things, ignorance is liable to be deceived, and has no right to accuse anything but itself as the source of the deception.

THE STONES OF VENICE.

## December 27.

There is not one hurried face that passes you in the street that will not be impressive if you can only fathom it.

THE TWO PATHS.

## December 28.

Half the evil in this world comes from people not knowing what they do like, not deliberately setting themselves to find out what they really enjoy.

THE STONES OF VENICE.

## December 29.

The right roads of early life are very quiet ones, hedged in from nearly all help or praise.

THE TWO PATHS.

## December 30.

The utmost glory of the human body is a mean subject of contemplation, compared to the emotion, exertion, and character of that which animates it.

MODERN PAINTERS.

**December 31.**

Truly, such help as we can give each other in this world is a  
*debt* to each other.

THE TWO PATHS.

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### **From Essays on Art.**

Be assured that all the best things and treasures of this world are not to be produced by each generation for itself; but we are all intended, not to carve our work in snow that will melt, but each and all of us to be continually rolling a great white gathering snowball, higher and higher—larger and larger—along the Alps of human power. . . . The work of living men not superseding, but building itself upon the work of the past. Nearly every great and intellectual race of the world has produced, at every period of its career, an art with some peculiar and precious character about it, wholly unattainable by any other race, and at any other time; and the intention of Providence concerning that art, is evidently that it should all grow together into one mighty temple; the rough stones and the smooth all finding their place and rising, day by day, in richer and higher pinnacles to heaven.



آخری درج شدہ تاریخ پر یہ کتاب مستعار  
لی گئی تھی مقررہ مدت سے زیادہ رکھنے کی  
صورت میں ایک آنہ یومیہ دیرانہ لیا جائیگا۔







